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MUSICI SCRIPTORES
GRAECI

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C. JANUS

SUPPLEMENTUM



LIPSAE

IN AEDIBUS B. G. TEUBNERI.

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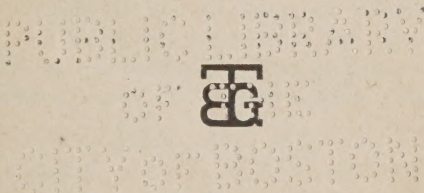
MUSICI SCRIPTORES GRAECI.

RECOGNOVIT PROOEMIIS ET INDICE INSTRUXIT

CAROLUS JANUS

LUD. FIL.

SUPPLEMENTUM,
MELODIARUM RELIQUIAE.



LIPSIAE
IN AEDIBUS B. G. TEUBNERI.

MDCCCXCIX.

C

Schul.
June 14, 1907

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2 v.

WASSEL DLEIN
317 70
DOROS 70710

Vix musicorum doctrinae et carmina e typographorum officina prodierant, cum alter hymnus, quem poeta Atheniensis composuerat ad Apollinis Pythici laudes celebrandas, detectus est et in publicum editus. Quem autem prius ediderant hymnum Atheniensem, is cognito vero lapidum ordine faciem tum et figuram mutavit. Sicili autem epigramma, quod iusto exitu privatum antea legeramus, finali sono invento veram clausulam accepit. His igitur fortunae donis et muneribus factum est, ut illa operis mei pars post paucos menses novanda esset et corrigenda. nunc quoniam tot accessere subsidia, etiam Reinachi Gevaertique curis multa rectius intellegere et iudicare didicimus, facere non potui quin carminum et melodiarum formam multo meliorem doctorum usui offerrem.

Melodiam autem, quam prae se fert Athan. Kircher ad Pindari carmen Pythicum 1 (in musurgia I 541) non recepi. nam cum codex ille monasterii *S. Salvatore* prope Messinam siti, unde modos Kircher se sumpsisse simulat, nusquam reperiatur, ad scribendos autem sonos duo notarum ordines adhibiti sint, ut tum canentium videantur notae, tum psallentium, — cantum istum puto ingenio Kircheri confictum.

1. Ex Euripidis Oreste.

Stasimum I.

v. 330 ss.

Hoc cantici fragmentum ex papyris Raineri archiducis Austriaci edidit Carolus Wessely.¹ diligentissime examinavit Otto Crusius, qui puncta maculasque et quidquid in phototypi tabula oculorum vel instrumentorum acie detegi poterat, accurate perscrutatus (v. Philologum LII 1893 p. 174), inspecto papyro lectiones certissime constituit (ib. 208). signa igitur syllabae producendae punctaque percussionis illo auctore hic habes scripta. et dochmiorum primae syllabae quod ictu saepe notatae sint, miraberis fortasse, sed nititur res auctoritate papyri et affirmare videtur id quod Christ in arte metrica ed. II p. 435 et 449 de dochmiorum natura statuit.

Notae huius cantici cum exstarent omnes in eo ordine, quem Aristides Quintilianus I 9 p. 22 a veteribus ait adhibitum esse ad cantus phrygios, nemini aliquando dubium videbatur quin ad phrygiam harmoniam hoc melos esset revocandum. Monro² quidem cum ostenderet principes sonos esse barypycnos illos, cum **Z** tum **C**, dorianam statuit esse carminis harmoniam. et gravioribus argumentis nixus ad eandem nos sententiam perduxit Gevaert.³ is enim

1 Mitteilungen aus der Sammlung der Papyrus Erzherzog Rainer. V. Vindobonae 1892.

2 D. B. Monro, the modes of ancient greek musik. Oxford 1894. p. 93.

3 Frid. Aug. Gevaert, la mélodie antique dans le chant de l'église latine. Gand 1895. appendice p. 388.

enarmonii generis minima intervalla a nullo unquam choreuta cani potuisse nobis facile persuasit. Aristide igitur misso, quem de enarmonio cantu agere apparet, signa intellegi iubet generis chromatici, hoc enim Agathonem in tragoediarum usum induxisse.¹ chori autem tragici cum cecinerint aut dorio modo aut mixolydio², dorian ille harmoniam huic stasimo suo iure vindicat. multo autem minus constat de iis signis, quae inter contextus verba vides inserta. et **Z** quidem illo saepius in mediis lineis inscripto nihil nisi versuum finem notari adhuc contendo; an sonum significabit a doria harmonia alienum? terna deinde signa inscripta sunt in pedibus 9 et 10. quorum primo signo notari dicunt pausam cantorum et initium diaulii, altero et tertio sonos describi tibiae edendos. et ita transscripsi sonos istos, quamquam mirari non desino, quod auleta interrumpat medium sermonem et medium dochmium, quodque ad crusin istam adhibeantur soni oxyptyci ad harmoniam firmandam minime apti. Williams³ quidem exitum modo longioris diaulii his signis existimat indicari, quo facilius suum choreutae sonum reperiant. nec tamen minuitur difficultas, nec quaerentibus nobis, cur inter haec verba itemque inter ea, quae in ipsa stropha v. 327 legamus, et orationis et metri cursus plus quam semel rumpatur, certi quidquam respondetur.

1 Plutarchi quaest. conviv. III 1, 1.

2 Aristoxenus apud Plutarchum de musica 16. (Aristot. probl. 19, 48, supra p. 108).

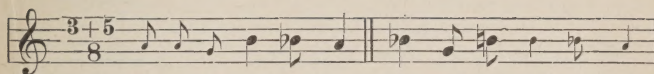
3 Classical Review VIII (1894) 313.

- 1 Π̇Ρ C Ρ̇ Φ Π
κατολοφύρομαι ἱ ματέρος αἷμα σᾶς
- 3 Ζ Ι̇ Ζ Ε
ὁ σ' ἀναβακχεύει ἱ ὁ μέγας ὄλβος οὐ
- 5 Π̇ Ρ C Ι̇ Ζ
μόνιμος ἐμ̇βροτοῖς ἱ ἀνὰ δὲ λαῖφος ὤς
- 7 ĊΡ̇ Π C Ρ Φ̇ C
τις ἀκάτου θοᾶς ἱ τινάξας δαίμων
- 9 <Φ̇> Π Ρ Π̇ , Ζ̇ Ι̇ Ζ
κατέκλυσεν) Γ Ο δεινῶν πόνων) Γ Ο ὡς πόντου
- 11 <Ρ> C : P I
λάβροις ὀλεθροῖσιν ἐν κύμασιν.

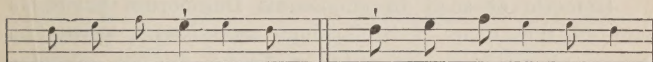
In pede 3 super βακ Ws et Cr Ζ construxerunt e sola infima linea. in τινάξας p. 8 post C Cr vidisse sibi videtur signum quoddam rhythmici λ. p. 9 super κατ: Φ aut ω Cr, V vel Δ Ws. ante δεινῶν super Ο vidit Cr. lineam Ι. idem super δ(εινῶν) detexit maculas nigras (P?). p. 11 P incertum;

Euripidis.

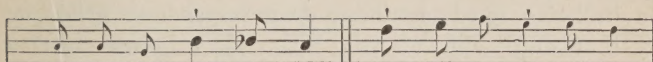
stasimo I. v. 330 ss.



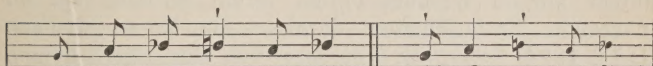
1 κα-το-λο-φύ-ρο-μαι μα-τέ-ρος αἰ-μα σᾶς,



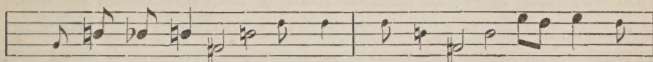
3 ὁ σ' ἄ-να-βακχεύ-ει. ὁ μέ-γας ὄλ-βος οὐ



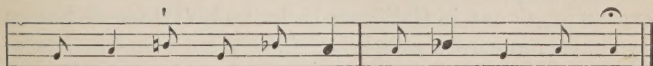
5 μό-νι-μος ἐν βρο-τοῖς· ἄ - νὰ δὲ λαῖ-φος ὡς



7 τις ἄ - κά - του θο - ᾶς τι - νά - ξας δαί-μων



9 κα-τέ-κλυ-σεν δει-νῶν πό-νων, ὡς πόντου



11 λά-βροισ ὁ - λε - θρή - οι - σιν ἐν κύ - μα - σιν.

postea e puncto construxit C Cr. p. 12 super ἐν construxit
 Γ Ws, 1 Cr, 7 Torr, Interpretation of greek music. p. 23.
 In lacunis explendis Gevaerti auctoritatem plerumque secutus
 sum (ped. 1. 9—12), pauca ipse supplevi (in p. 2. 8. 11).

2—3. De Apollinis hymnis.

Homolle et socii in effodiendis Delphorum parietinis cum ad thesaurum Atheniensium accessissent, permultos versus muris olim inscriptos notisque musicis signatos viderunt. et alterum quidem carmen recentiore signorum genere notatum Weil et Reinach in publicum ediderunt in *Bulletino* quod inscribitur *de correspondance hellénique* XVII (1893) 569 et tab. XXI. XXI^b. atque inverso duorum lapidum ordine initium hymni fieri a verbis <τὸν καθαρί>σει κλυτὸν παῖδα perperam statuebant. cum autem mutato lapidum ordine verum initium capi ab invocandis Musis Pomtow docuisset (in *Museo Rhenano* XLIX 1894, 584), illi viri docti una cum altero hymno priorem illum imprimendum curaverunt in eiusdem libri volumine XVIII 359. 389, tab. XXV ss. et nos cum hoc carmen musicis scriptoribus adnectendum curaremus, praeter partium perversum illum ordinem in alterum errorem inducti eramus a Cuvio. titulum enim in eodem aedificio effodiendo inventum, quo Cleochares Atheniensis propter carmina composita et docta honoribus ornaretur, Couve in *Gallorum bulletino* XVIII 91 ad horum hymnorum auctorem referebat. Cleochares vero cum laudatus sit tertio ante Christum saeculo cumque in alterius hymni exitu preces fiant de Romanorum imperio augendo, eiusdemque lapididae manu uterque hymnus in muro sit inscriptus, apparet neutrum carmen in priscam illam aetatem revocari posse. poetarum igitur nomina nos nescire confitendum est. litterarum autem formae quoniam redeunt in iis legibus quae sacerdotum IX aetate in templi

Delphici muris incisas esse Pomtow statuit¹, utrumque hymnum acutissimus hic rerum Delphicarum existimator in thesauri muro inscriptum esse ait intra annos 125—105 a. Ch. nec multo ante carmina composita esse videntur et cantata.

Primam quidem partem prioris hymni facile videbis scriptam esse iis notis, quas Alypius tribuit tono phrygio (^{b_b} supra p. 375). hypaten esse Φ , mesen \mathbf{M} libenter concedes, ut hac nisus sonorum facultate nobiscum dicas:

$$\begin{array}{ccc} \upsilon\pi. & \mu\acute{\epsilon}\sigma\eta & \nu\acute{\eta}\tau\eta \delta\zeta. \\ \text{gas} & (\text{b}) \quad \text{c}' \parallel \text{d'es}' \quad \text{f}' & \text{g}' \\ \text{sol}_2 & \text{do}_3 & \text{sol}_3 \end{array}$$

quae sonorum series cum eadem sit atque

$$\text{ef} \quad (\text{g}) \quad \text{a} \quad | \quad \text{hc}' \quad \text{d}' \quad \text{e}':$$

doriam esse huius partis harmoniam ultro iudicabis. nec obstat sonus $\Lambda = \text{des}'$; nam ut in simplici Dorum scala exstat tetrachordum coniunctorum $ab \text{ c}' \text{ d}'$, ita in hac ^{b_b} notatione legi necesse est $\text{c}' \text{ des}' \text{ es}' \text{ f}'$. sed haud ita lucida est partis mediae natura inde a pede 34. de sono quidem $\mathbf{O} = h$, qui et a dorio et a propinquis harmoniis videtur alienissimus, quid statuendum sit, postea videbimus. plus valere videtur, quod in hac parte (usque ad pedem 62) existit sonus $\mathbf{B} = \text{ges}'$ sive sol^b . alterum ideo in sono Γ apparet esse centrum, unde bifariam et in coniectum tetrachordum (\mathbf{B}) et in disiunctum (\mathbf{U}) melos discedat. qua re commotus Gevaert (in melopoeia p. 405) mesen huius partis statuit esse $\Gamma = f$, tonumque ait nunc esse hyperphrygium (^{b_b} Alyp. p. 377 et 392). et facta est metabole quaedam in superius diatessaron (ut contraria huic eademque similis videatur illa metabole, qua in alterius hymni pede 36 transitur in diatessaron

¹ Pomtow, Fasti delphici II 1 in Fleckeisen, Jahrbücher für Philologie CXLIX (1894) 669. Collitz, Dialect-Inschr. II 634.

gravius), clausulaeque supra factae **MΦ** (in pede 33) nunc respondet modus acutior **ΓM** (41 s). tamen manserunt e priore tono soni **ΙΘ** ab hyperphrygio alieni, ut non plane missum esse illum videamus, sed cum illo tono iam alterum esse coniunctum. genus autem chromaticum spissis litteris et sonis **KΛM** clare indicatur. quid autem sibi vult sonus **O** = *h* = *si* ♯? — nostrae quidem aetatis homines ubi in tono **C** molli ^{b_b} canentes versantur, in finalem sonum *c* a gravioribus nunquam escendunt nisi per illum sonum qui extincto *b* scribitur ♯ vel *h*. et Gallorum pueri, cum ad instrumentorum usum digitos exercent, escendere solent et descendere scala *g as h c*. magnique aliquid Gevaert invenisse sibi videtur, quod cum illo usu comparat hunc sonum **O** (melop. p. 399). nos nec triades illas *G h d*, *C es g* quidquam ad veteres pertinere convicti nec in melodiarum viis vel clausularum legibus quidquam inter nos et illos convenire credentes sagacitate ista rem expediri negamus. recenti more vel usu hic eo minus proficitur, quod in genere veterum versamur chromatico (erat qui praeferret enarmonium¹) sonusque ille **O** fere semper nobis occurrit in semitoniorum catena. interdum ibi nectuntur litterae **KΛM** (in pedibus 46. 55), quae ut sequuntur legem quam de pyeno notando Fortlage constituit (*das musikalische System der Griechen in seiner Urgestalt*. 1847. S. 64), ita aptantur ad stabilem sonum barypyenumque **M** et ad mobiles duos. iustum igitur hoc et verum chromatis genus. ille vero **O** a litterarum continua serie non minus alienus est quam a sonorum solito ordine. hic autem usus non solum ab Aristoxeni praeceptis abhorret, sed — quod maius est — etiam ab eorum legibus, qui sonos et tonos notis describendos curaverant iusserantque semitoniorum continuos sonos notari signis continuis (**KΛM**). huius soni inquilini certam

1 Reimann in *Allgemeine Musikzeitung* (Berol.) 1894. 584. et mirum esse usum litterae I, cuius sonus in genere chromatico a K non sit diversus, nobis concedendum est.

rationem reddere non possumus. id constat, tetrachordi medii iustum lichanon Π toto hymno omitti (nunquam vides sonum b vel si^b), ut carminis scala proxime accedat ad trichordi enarmonii generis usum, quem describit Aristoxenus apud Plutarchum de musica 11. chordam autem quae illo modo vacabat artis novatores — Timotheum dices vel Philoxenum — ad alium sonum edendum videntur traduxisse. ita suscepto illo $O = h$ (*si* ♯) nova parata sunt generis chromatici oblectamenta; licebat enim variare usum pycnorum $K\Lambda M$ et $\Lambda M O$, denique crescente licentia coniungi potuerunt tria semitonia $K\Lambda M O$, id quod huius hymni poeta facere non dubitavit.

In tertia hymni parte (inde a pede 63) et si qua est quarta (quam statuunt a p. 105) melos vides ad usum primae partis reverti. spissa quidem illa abierunt neque intra M et Υ alii soni intercedunt nisi diatonici. ne Λ quidem illud e synemmenis petitum iam invenitur. in acutissimorum autem sonorum regione nunc deprehendis pycnum $\Upsilon\alpha\chi$ ut in mixto aliquo genere versari tibi videaris.

Hi autem soni acutissimi cum cani non potuerint a choreutis, hunc hymnum esse apparet cantoris unius. et citharoedi cum cecinisse dicantur voce acutissima (Galenus de locis affectis 4, 13) nomorumque $\tau\acute{o}\pi\omicron\varsigma$ tradatur fuisse $\nu\eta\tau\omicron\epsilon\iota\delta\acute{\eta}\varsigma$ (Ar. Qu. I 12 p. 30), non dubito quin citharoedi hunc esse nomum dicam. hoc omnibus iri probatum eo magis spero, quod abest antistropharum responsio. vocabulorum autem accentus in his hymnis canendis adeo observantur, ut quae syllaba in oratione acute pronuntietur, ea et in cantu acutiore sono efferatur.

Verborum quae in lapide non leguntur plurima supplevit Weil, nonnulla substitui inventa a Crusio et proposita in Philologo LIII (1894) inde a p. 29.

.... Ἀθηναῖος.

... ἄριστον⁴ θεόν, ὃς ...

⁶ I ⁸ M Y M

Κέκλυθ', Ἐλικῶνα βαθύδενδρον αἰ λάχεται

¹⁰ Θ I M I M Y M ¹²

Διὸς ἐριβρόμουον θυγατρὲς εὐώλενοι.

Θ Θ ¹⁴ I M I M Y M ¹⁶ Y M

Μόλεται, συνόμαιμον ἵνα Φοιοῖβον ὠίδαεῖσι μέλ-

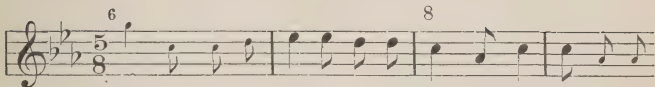
F ¹⁸ Φ Y F Θ ²⁰ Ψ Η Ψ Θ Ψ
ψητε χρυσεοκόμαν. Ὅς ἀνὰ δικόρυνβα Παρ-

Θ ²² M Θ I M Y ²⁴ Y M Y
νασσίδος ταῦσθε πετέρας ἔδραν ἄμ' ἀγακλυταιεῖς

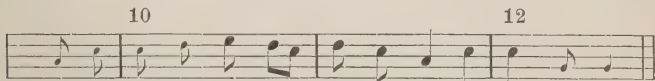
M I Θ I Θ Γ ²⁶ Ψ Η Γ Ψ Η Ψ ²⁸ Θ Γ
Δεελφίσουν Κασταλίδος εοὔδρον νάματ' ἐπι-

ἄριστον Cr(usius) p. 39. initium carminis R(einach)² proponit hoc: Δεῦτ' ἄγ' ὑμνῶμεν ὦ τὸν μέγιστον θεόν. ὁ δ' ἀδύπνους ἐσμός, Ἐλικῶνα κτλ. 6 Κέκλυθ' Cr. 7 super

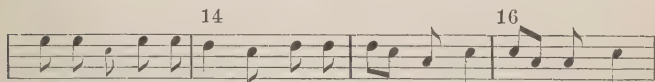
Atheniensis in Apollinem.



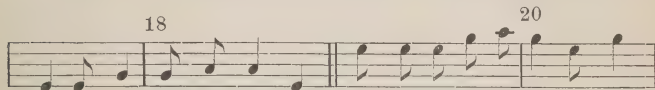
Κέκλυθ' Ἐ-λι-κῶ-να βαθύδενδρον αἰ λά-χε-τε



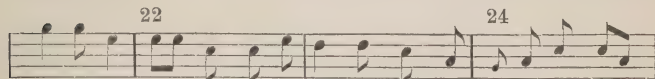
Δι-ὄς ἐ - ρι-βρόμουου θύγατρεις εὐ-ώ - λε-νοι.



Μόλε-τε, συνόμαιμον ἵ-να Φοιοῖβον ὦι-θαεῖ-σι μέλ-



ψητε χρο-σε-ο-κό-μαν. Ὅς ἀ-νὰ δικόρυνβα Παρ-



νασίδος ταῶσδε πε-τέρας ἔ-δραν ἄμ' ἀ-γακλυταιεῖς



Δεελ-φί-σιν Κα-στα-λί-δος εὐ-ύδροννάματ' ἐ-πι-

θν notam Θ videre sibi videbatur Cr. 12 super λε notam c R.G. 22 ταῶσδε vocalem repetitam Gev. 459 revocat ad morem quendam canendi quem *aspirato* dicant.

Λ ³⁰ Μ Υ ΜΙ ³² ΘΙΜ

ρίσσεται, Δελφὸν ἀνὰ προῶνα μααντειεῖον

Φ

ἐφέπων πάγον.

34 Γ Ὑ Η Ὑ 36 Κ

Ἦν κλυτὰ μεγάλοπολις Ἀθθῆς εὐχαιεῖσι,

Λ Μ Ο ³⁸ Κ Λ Κ Γ ⁴⁰ Ὑ Η Ὑ Θ Γ

φερόπλοιο ναίουσα Τριτωνίδος δάπεδον ἄ-

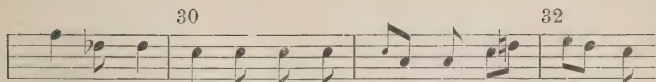
42 Μ Γ Β Γ Λ ⁴⁴ Κ Γ Ο Μ Γ Κ Μ Λ Κ
 θραυστον. ἅγιοις δὲ βωμοιοῖσιν Ἄφαιστος αἰεΐ-

46 Λ Μ Λ Μ Ο ⁴⁸ Κ Λ Γ Μ Ὑ Θ
 θεῖ νέων μῆρα ταούρων, ὁμοιοῦ δὲ τιν Ἄραψ

50 Ι Θ Γ Θ Υ Ο Μ Λ Μ Ο Υ Ο ⁵²

ἀτμὸς ἐς Ὀλυμπον ἀνακίδναται. λιγὺ δὲ λω-

34 Ἦν W(eil)² 360, παρ' Cr. In pede 44 dubito sitne recte



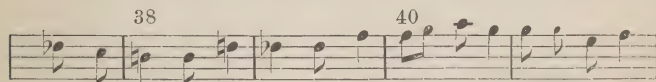
νί-σε-ται, Δελφὸν ἄ-νὰ πρῶῶνα μααν-τειεῖ-ον



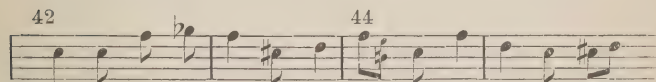
ε̇ - φέ-πων πά-γον.



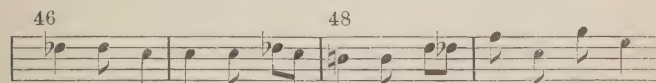
Ἦν κλυτὰ με-γα-λό-πο-λις Ἀθῆναις εὐ-χαιεῖ-σι,



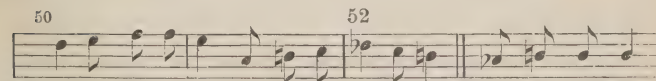
φε-ρό-πλοιο ναί-ου-σα Τριτω-νίδος δάπεδον ἄ-



θρανστον. ἄ-γί-οις δὲ βωμοιοῖσιν Ἀ-φαιστος αἰεῖ-



θει νέ-ων μῆ-ρα ταούρων, ὁμοιοῦθ' ἄ-ρα φ



ἄτμος ἐς Ὀλύμπου ἄ-να-κίδναται. λι-γὺ δὲ λω-

scripta nota O (= h), an scribenda Θ (= es). 50 Ὀλ.] lapis Ἰόμπον.

54 Μ Λ Μ Λ Κ Λ Μ Μ Υ Ο Μ Λ Μ
 τοὺς βρέμων αἰόλοιοις μέλεσιν ὠίδαὲν κρέκει·

Γ Λ Κ Γ Μ Κ Λ Μ Ο Υ Ο Μ Λ Μ Ο
 χρυσέα δ' ἀθύθρουσ κίθαρῖς ὕμνοισιν ἀναμέλπεται.

64 Φ Ψ Η Γ Ψ Θ Γ Η Ψ
 Ο δὲ τεχνιτῶν πρόπας ἔσμοσ Ἀθθίδα λαχὼν

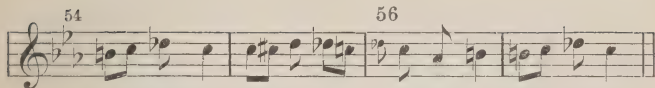
68 Θ Γ Η Ψ Η Ι
 τὸν κίθαρίσει κλυτὸν παῖδα μεγάλου Διὸσ ὕμ-

72 Ι Θ Γ Ψ Η Ψ Η Γ 74
 νειῖ. σύ γε παρ' ἀκρονιφῆ τόνδε πάγον ἀαμβρότων

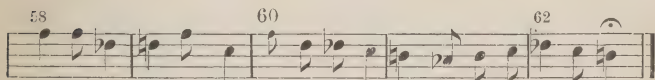
76 Η Ψ Η Γ Ψ Γ 78
 ἐκ μυχῶων πᾶσι θνατοιοῖσ προφαίνεις ἔπεα.

Μ Υ Μ Ι Μ Ι Θ Γ Θ Η 80 82
 τρίποδα μαντιεῖον ὡσ εἰῖλεσ, ἐχθρὸσ ὄν ἐφροου-

63 τεχνιτῶν W² 361. 67 70 sonos ipse supplevi. 70 71 Jan
 Διὸσ, ὄσ αἰσίμα παρ' Cr., Διὸσ, ὕμνοῦσί σε παρ' W². 74 ἀ. ἐκ
 μ. Cr., ἀαμβροτ' ἀψενδέ' ὄσ W², sonos J. 77 ἂ R², (an Λ?)



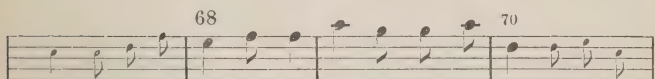
τοὺς βρέμων αἰόλοισι μέλε-σιν ὠίδαὴν κρέκει·



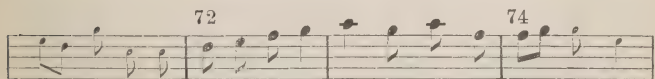
χρυσέα δ' ἀδύθροισι κίθαρσι ὕμνοισιν ἀ-ναμέλπεται.



Ὁ δὲ τεργιτῶν πρόπας ἔσμος Ἄθ-θίδα λαχὼν



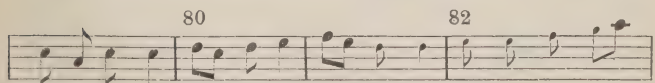
τὸν κι-θα-ρί-σει κλυτὸν παῖ-θα με-γά-λου Δι-ὸς ὕμ-



νειῖ. σύ γε παρ' ἀκρονιφῆ τόν-δε πά-γον ἀμβρότων



ἐκ μν-χῶων πᾱ-σι θνατοιοῖς προφαίνεις ἔ'-πε-α.



τρίποδα μαν-τειῖον ὡς εἰῖ-λες, ἐχ-θρὸς ὃν ἐφρουού-

R² 389). 78 ἔπεα W², λόγια W¹, σε κελαδήσομεν Cr. sonos J. 81s. sonos J.

ΓΥ ἠ Υ⁸⁴ Φ Υ ΙΟ Γ
 ρειει δράκων, ὅτε τε-οιοῖσι βέλεσιν ἔτρησας αἰ-

ἠ Υ⁸⁸ 90 Ι
 ὄλον ἐλικτὰν φνάν· ἔσθ' ὁ θῆρ συχνὰ συ-

Θ Μ ΙΘΓ ἠ⁹² 94
 ρίγμαθ' υἱεῖς ἀθώπευτ' ἀπέπνευσ' ὁμῶς.

Υ ἠ * ἠ Υ⁹⁶ 100 Ι Θ Γ(Φ)
 προῶν δὲ Γαλαταῶν Ἄρης ν ἐπέραασ' ἄσεπτος ...

105 Υ ἠ Γ Υ¹¹⁰ ἠ
 Ἄλλ' ἰὼ γεένναν ν θάλος φιλόχορον

113 ἠ Γ Υ 117 ἠ Υ
 ... ε θαάμοιο λο ... ρων ἔφορ ...

121 125
 * Υ
 τεον κ... εναι κ...

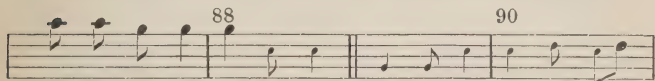
Loca incerta.

Υ (Θ)Γ ΥΦ

Fr. 2. οστ Fr. 3. ... ιναο.. εν ...



ρειει δρακων, ὅτε τε-οιοῖ-σι βέ-λεσιν ἔ-τρηη-σας αἰ-



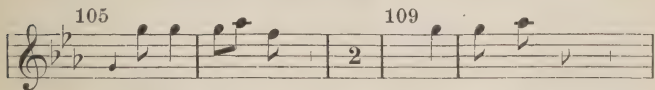
ό-λον ἐ-λικ-τὰν φυ-άν· ἔσθ' ὁ θῆρ συχ-νὰ συυ-



ρίγμαθ' ἰ - εις ἀ-θύπεντ' ἀ - πέ-πνευσ' ὁ - μῶς.



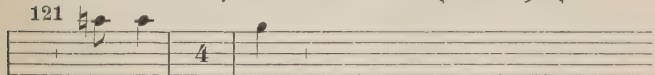
πρωῶν δὲ Γα-λα - ταῶν Ἄ-ρης ν ἐπέρασ' ἄσεπτος...



Ἀλλ' ἰ-ὼ γέενναν ν θάλος φι-λό-χο-ρον



δαά-μοι-ο λο... ...ρων ἐ-φορ...



τε-ον κ... κ....

Loca incerta.



Fr. 2. ..οστ.. Fr. 3. ι-να-ο εν...

verba suppl. Cr., sonos J. 101 Φ an ♯ ?

De altero hymno Atheniensi in Apollinem.

Hymni huius, quem ediderunt Weil et Reinach in libro q. i. *Bulletin de correspondance hellénique* XVIII (1894) p. 345, melos scriptum est antiquo illo notarum genere, quod instrumentorum vel cruseos fuisse Gaudentius et Aristides perperam affirmant. Primae quidem partis et nonae et decimae signa deprompta esse apparet ex illo tono lydio, quem Alypius enumerat p. 369 et cui e nostris notis non *h* vel \sharp convenit, sed *b*. harum partium mesen et hypaten et neten facile agnosces. est enim:

hypate	mese	nete
C	<	↳
$a = la_2$	$d' = re_3$	$a' = la_3$

nec miraberis, quod inde a **<** bifariam melos discedit in tetrachordum aut coniunctum aut disiunctum. harmoniam autem

$$\begin{array}{l} ab (c') d' e' f' g' a' \\ ef (g) a hc' d' e' \end{array}$$

eandem esse dorianam, in qua prior hymnus versabatur, nemo non videt. lichanos ut inde afuit, ita hinc abest. in partibus IV et VII signa **C** **⊔** **⊕** chromaticum genus aperte ostendunt; modus idem esse videtur atque in I IX X.

Reliquarum vero partium dicere, qui sit modus, diffi-

cillimum est. notis iam utitur poeta hypolydiis (Al. p. 370), quas nos sine \sharp vel b simplicissimis signis transscribimus. harmonia etiam transiisse videtur in gravius diatessaron; saepe enim canitur $\Gamma = e$. harmoniam igitur haud scio an statuem hanc:

Γ	C	\square
e f (g)	a h e' d'	e'
hyp.	mese	nete,

quae generis sit dorii. at hoc qui statuit, eum concedere oportet mesen, quem sonum principem esse dicunt omnis melodiae, ex his partibus deesse. simplicem igitur et primam dorii toni speciem hic statuunt alii, qui mesae auctoritatem et veteris lyrae harmoniam ($e a e'$) nihil curent. id autem de his partibus certe constat, plurimum iam valere sonum $\square = e'$, in quem formula usae $\langle \square \square \square = d' e' f' e'$ et secunda et tertia hymni pars exeunt (cf. ped. 42. 57. 84. 98 ss. 104. 109. 130). huius soni dignitas augetur addito sono Γ , qui ab illo distat diapason (vide p. 36. 45 et exitus illos 93. 101. 110). C autem (a) cum in his partibus vix semel vel iterum scriptum videamus ac ne ibi quidem clare expressum (p. 96. 108), contra $K = h$ saepe legamus, primarios harum partium sonos apparet esse

$$\Gamma \quad K \quad \square = e \quad h \quad e'.$$

quoniam autem his locis a doria harmonia non longe absumus — id enim quicumque de hac re investigavit ultro concedit, et dorii generis apparet esse tetrachordum $hc' d' e'$, — similis quaedam doriae harmonia erit statuenda. Reinach quidem de quindecim tonorum circulo cogitans mixolydium modum huc revocari posse opinabatur, quem tamen illius harmoniae descriptionibus perterritus agnoscere noluit. sed de harmonia sive diapason specie cum hic agatur, misso Alypi circulo quae sit huius diapason natura inquiramus. (res absolvitur infra in pag. 34).

Atheniensis in Apollinem.

I.

6 8

Ἴτ' ἔ- πὶ τηλέσκοπον ταᾶνδε Παρ-να-σι-ᾶν

10 12

ὄφ- ρύ-ων δι-κό-ρυφον κλειειτὺν, ὕμνων κα-τάρ-

14 16

χε-τε δ' ἔ-μῶν, Πι - ε - ρί-δες, αἱ νιφοβόλους πέτρας

18 20

ναί-εθ' Ἐ-λι-κωνίδας. Μέλπε-τε δὲ Πύ-θι-ον

22 24

χου-σε-ο-χαί-ταν ἔ-κα-τον εὐλύραν, Φοῖβον, ὃν ἔ-

26 28 30

τικτε Λα-τὼ μάκαιρα παρὰ λῆμνα κλυτᾶ, χερσὶ γλαυ-

32 34

καῆς ἑ-λαίας θιγοῦσ' ὄ-ζον ἐν ἀ-γω-νίαις ἑ-ρι-θα-λῆ.

6—14 notas dedit J. 15 R. 18 J. 19—24 R. 28 Gevaert
in libro de melopoeia pag. 455. 33—40 J.

II.

³⁶ (Γ) ³⁸ C U < C ≠

Παῖς δὲ γάρθησε πόλος οὐράνιος ἀνέφελος

⁴⁰ ⁴² (<)U (Γ) U < C

ἀγλαός, νηέμους δ' ἔσχεν αἰθιῆρ ἀελ-

⁴⁴ ⁴⁶ < Γ C ≠ K Γ

λωῶν ταχυπετεῖς δρόμους, λῆξε δὲ βαρύβρομον

⁴⁸ ⁵⁰ ≠ < ≠ (<)

Νηηρέως ζαμενὲς οεῖδμ' ἠδὲ μέγας Ὠκεανός,

⁵² ⁵⁴ U U < C U C

ὸς πέριξ γαῖν ὑγραεῖς ἀγκάλαις ἀμυπέχει.

III.

⁵⁶ ⁵⁸ ⁶⁰ C ≠ < C U C Γ C < K ≠

Τότε λιπὼν Κυρνήϊαν ναῦσον ἐπέ-βα θεὸς πρωτόκαρ-

⁶² ⁶⁴ C M C U C U < C C

πογ κλυτὰν Ἀτθίδ' ἐπὶ γαυλόφῳ πρῶνι Τριτωωνίδος.

36 sonos J. incipiunt a sono C (a) RG. 41 ultima nota Γ = e per errorem scripta videtur, R pag. 383, □ RGJ.

II.

36

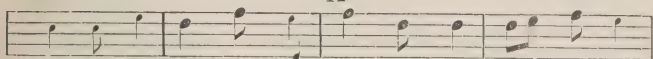
38



Πᾶς δὲ γά-θησε πόλος οὐρά-νιος ἀ-νέ-φε-λος

40

42



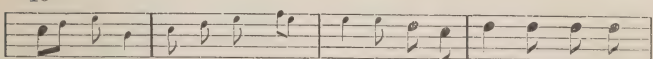
ἀ - γλα-ός, νη - νέ-μους δ' ἔσχεν αἰ-θηήρ ἀ - ελ-

44



λωῶν τα - χυ - πε-τεῖς δρόμους, λῆξε δὲ βαρῦ-βρομον

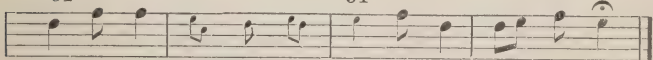
48



Νηη-ρέ-ως ζα-μενὲς οειδμ' ἦ-δὲ μέ-γας Ὠ-κε - α-νός,

52

54



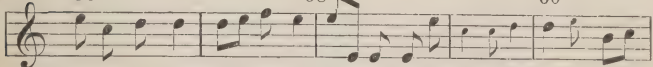
ὄς πέριξ γαῶν ὑ-γραεῖς ἀγ-κάλαις ἀάμ-πέ-χει.

III.

56

58

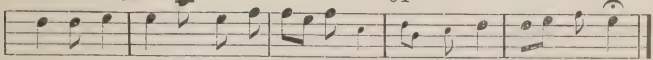
60



Τότε λιπῶν Κυνηθίαν ναῦσον ἐπέ-βα θεὸς πρωτόκαρ-

62

64



πογκλυτὰν Ἀτθίδ' ἐπὶ γααλό-φωπρωῶνι Τριτω-νίδος.

IV.

⁶⁶
 (C) < (C) < V I V < ⁶⁸ V

μελί-προον δὲ λίβυς αὐθάγ χέων λωωτὸς ἀνέ-

70

○ ⁷² C □ C ○○

μελπεν ἀ-θειεῖαν ὄπα μειγνύμενος αιειόλοις

74

○ ⁷⁶ < ○ C

κιθάριος μέλεσιν. ἄμα δ' ἴαχεμ πετρο-

⁷⁸
 ○○○ C

80

κατοίκητος ἀχὼ Παιὰν ἰ-ἐ Παι-άν.

V.

⁸² U < U < ⁸⁴ K (≧ <) □ U □

ὁ δὲ γέγαθ', ὅτι νόω δεξάμενος ἀμβρόταν

⁸⁶
 U

⁸⁸
 ≧ K < ≧ <

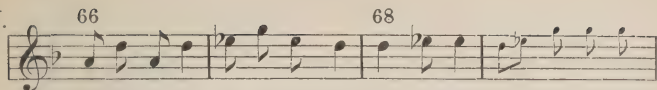
Διὸς ἐπέγνω φρέν'· ἀνθ' ὧν ἐκείνας ἀπ' ἀρ-

⁹⁰
 □ U < □ U

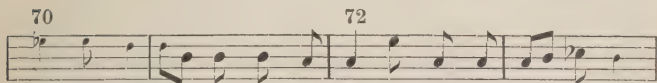
92

χᾶς Παίη-ορα κικλήσκομεν ἅπας λαὸς αὐ-

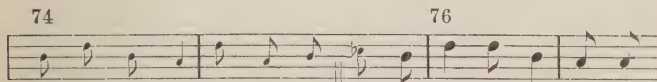
IV.



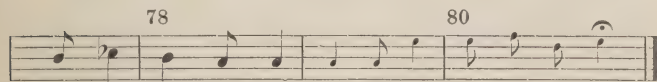
μελίπνοον δὲ λίβυς αὐδ' ἀγ χέων λωω-τὸς ἀ-νέ-



μελ-πεν ἀ-θειεῖαν ὄ-πα μειγνύ-με-νος αἰει-ό-λοις

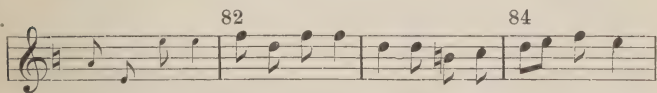


κι-θά-ρι-ος μέ-λε-σιν. ἄ-μα δ' ἵ-α-χεμ πετρο-

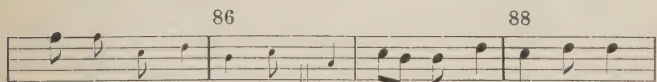


κα-τοί-κη-τος ἀ-χὼ Παι-άν ἰ-ἐ Παι-άν.

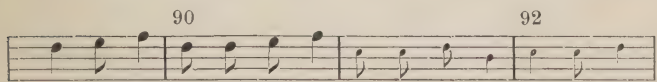
V.



ὁ δὲ γέγαθ' ὄ-τι νόω δεξά-μενος ἀμβροτάν



Δι-ὸς ἐ-πέγνω φρέν' ἄνθ' ὧν ἐ-κεί-νας ἀπ' ἀρ-



χᾶς Παιή-ον-α κι-κλήσκο-μεν ἄ-πας λα-ὸς αὐ-

(C) Γ ⁹⁴ ≠ C ≠ K L ⁹⁶ (C) ≠
 τοχθόνων ἠδὲ Βάκχον μέγας θυροσολῆξ ἔσμοδς ἰε-

< ⁹⁸ C U C U (C) ¹⁰⁰ C U C Γ
 ρὸς τεγριτωῶν ἔνοι-κοος πόλει Κεκροπία.

VI.

¹⁰² (C) ¹⁰⁴ C < C U C
 Ἄλλὰ χρησημωδὸν ὃς ἔχειεις τρίποδα,

(U) C ¹⁰⁶ (U)
 βαῖν' ἐπὶ θεοστιβεία ταάνδε Παρ-

¹⁰⁸ (ΓC) C U < ¹¹⁰ C Γ
 ναασσίαν δειράδα φιλένθεον.

VII.

(C) < V ¹¹² V (<) O O ¹¹⁴ C
 Ἄμφι πλόκαμον σὺ δ' οἰνωῶπα δάφνας κλάδον

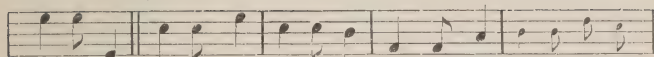
C C ¹¹⁶ O ¹¹⁸ F C O C
 πλεξάμενος ἀάπλέτονους θεμελίους τ' ἀάμβροτα

F O O ¹²⁰ C ¹²² (CF)
 χειρὶ σὺ-ρων ἄναξ Γᾶς πελώρω περιπιτνεῖς κόρα.

97—100 R. 99 ult. notam R legerat F, praeferat ipse
 p. 383 C, C aut K G. 102 s. G. 105 U susp. R, L admitti
 non potest. 106 s. J. 111 G. 112 R. 117 R¹,

94

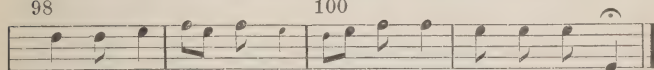
96



τοχθόνων ἠδὲ Βάκχου μέγας θυροσπλήξ ἔσμοδς ἰ - ε -

98

100

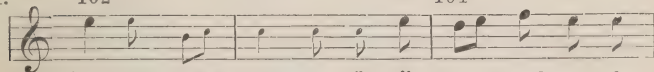


ρὸς τεχνι-τωῶν ἔ - νοι-κοος πό-λει Κε-κρο-πί - α.

VI.

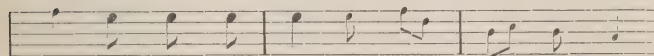
102

104



Ἄλ - λά χορη-σμφ-δὸν ὄς ἔ - χεῖεις τρί-πο-δα,

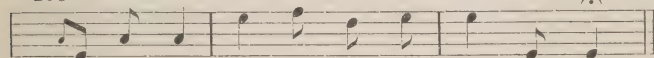
106



βαῖν' ἔ - πὶ θε - ο - συ-βία ταάν - δε Παρ-

108

110

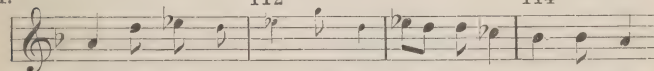


νασ-σί - αν δει-ρά - δα φιλ - έν - θε - ον.

VII.

112

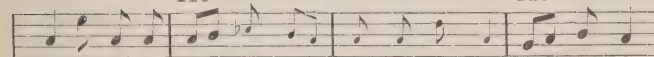
114



Ἄμ-φι πλόκα - μον σὺ δ' οἰ-νωῶπα θάφνας κλάδον

116

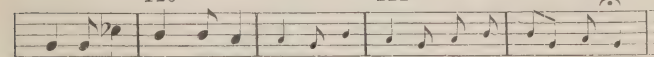
118



πλεξάμενος ἀάπλέ-τουους θε - με - λί-ους τ' ἀάμβροτα

120

122



χειρὶ σύρων ἄναξ Γᾶς πελώ - ρω πε-ρι-πιτ - νεῖς κόρα.

d e f e GR². 121 γᾶς πελ. περ. R², idemque hos fere sonos supplevit. extremam notam F clare videre ille sibi videbatur, nos tamen cum G dubitamus potueritne pars in istum sonum exire.

VIII.

124

(Γ) C U

126

Ἄλλὰ Λαατοῦς ἐρατογλέφαρε παῖ, μεῖνας

128

≠ (C) ≠ U U < C

130

ἀνυπόστατοι παῖδα Γαᾶς τ' ἔπεφνες ἰοῖς

multa fortasse
desunt

138

139

140

U C U < (C)

πόθον ἔσχε ματρὸς

(IX?)

UC ¹⁴⁴ C U C C ¹⁴⁸ ¹⁴⁹ (C) U < C U

. ἦρα κατε-κτ . . . ος σύριγμ' ἀπ' εὐ-

154

155

(C) (< C Γ) M

νωῶν ἐφρούρειεις δὲ Γαᾶς

158

160

162

I M I M U I M I

ὁ βάρβαρος ἄρης, ὅτε τεὸν μαντόσυνον οὐ σεβί-

164

166

(<) U C U I U I I M

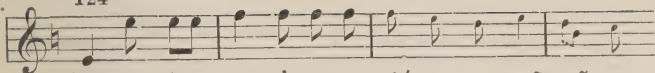
ζων ἔδος πολυκνθῆς ληζόμενος ὄλεθ' ὕγρα χιόνος ἐν ζάλα.

126 J. 129 s. G. in pede 131 lapis finitur.

A pede 133 incipit alter lapis (D), cuius formam vide in Bull. XVIII, tab. XII. leguntur pedis 133 litterae . . . ν λιμήν

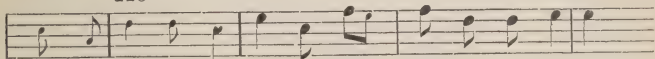
VIII.

124



'Αλ-λὰ Λαα-τοῦς ἐ-ρα-το-γλέ-φα-ρε παῖ, μεῖ-νας

128



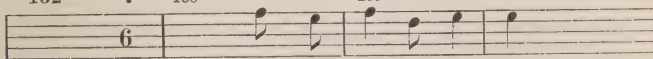
ἀ - νυ-πό-στια-τομ παῖδα Γαῖς τ' ἔ-πεφνες ἰ-οῖς

132

?

138

139



. πό-θον ἔσ-χε μα-τρὸς . . .

(IX?)

143

? 148



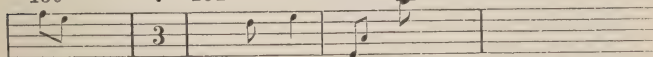
. . . η-ρα κα-τε-κτ . . . ος σύριγμ' ἀπ' εὐ-

150

?

154

156

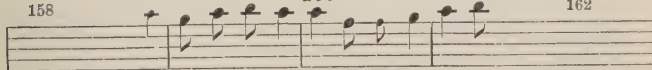


νωῶν ἐφρούρειεις δὲ Γαῖς (ἱερὸν ὠνάξ παρ'

158

160

162

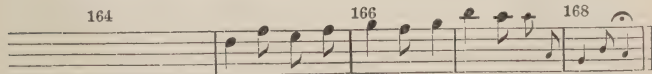


ὄμφαλον, ὁ βάρος ἄρης ὄ-τε τεὸμ μαντόσ(υνον οὐ σεβί-

164

166

168



ζων ἔδος πολυκν)θὲς ληζόμενος ὠλεθ' ὑγρᾶ χιόνος ἐν ζάλα.

ιθι . . . ινο. et inscriptae fortasse fuerunt syllabae λιμ < = d',
et syll. ιθ □ = f'. haec sequitur tribus pedibus amissis pes 138.

X.

$\sqcup \sqcup \sqcup \quad 2 \quad \sqsubset \quad \sqcup <$
 Ἄλλ' ὦ Φοῖβε, σῶζε θεό-κτιστον Παλλάδος

$3 \quad \circ < \sqsubset$
 ἄστυ καὶ λαὸν κλεινὸν, σὺν τε θεᾶ

$4 \quad \sqcup < \quad \circ < \vee \quad 5$
 τόξων δέσποτι Κρησίων κυνῶν τ' Ἄρτεμις,

$6 \quad \circ \circ \quad < \vee \quad 7 \quad <$
 ἦδὲ Λα-τὼ κηδίστα, καὶ ναέτας Δελφῶν τημε-

$8 \quad \circ < \circ \quad 9 \quad \circ$
 λειθ' ἅμα τέκ-νοις συμβίοις δώμασιν ἄ-

$\circ \quad \sqcup \sqsubset \quad 10 \quad \text{IV}$
 παιίστους, Βάκχου θ' ἱερονίκαισιν εὐμενεῖς μόλετε

$11 \quad < \quad \circ < \quad 12 \quad < \quad \circ$
 προς-πόλοισι, τάν τε δορί-στεπτον κάρτεϊ Ῥωμαίων

$13 \quad \circ \quad \circ \text{F} \quad \circ \quad 14 \quad \circ < \quad \circ \quad \circ$
 ἀρχὰν αὖξειτ' ἀγη-ράτω θάλλουσαν φερε-νίκαν.

Sonos plurimos supplevit Reinach, in pedibus tamen 5. 9. 10 praetuli lectiones Gevaerti.

X.



Ἄλλ' ὦ Φοῖ-βε, σῶζε θε-ό-κτιστον Παλλάδος



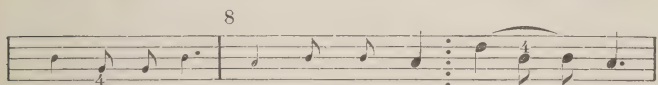
ἄ - στν καὶ λα - ὄν κλει - νὸν σὺν τε θε - ἅ



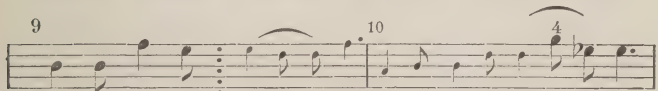
τό-ξων δέσπο-τι Κρη-σί-ων κυ-νῶν τ' Ἄρτε-μις



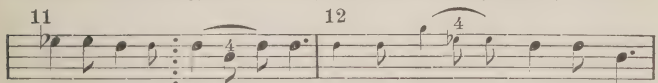
ἦ - δὲ Λα-τῶ κνθίστα, καὶ να - ἑ - τας Δελφῶν τη-με-



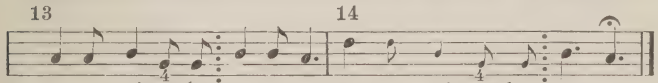
λεῖθ' ἄ - μα τέκ - νοις συμ - βί - οις δώ-μα-σιν ἄ-



παιότους, Βάκχου θ' ἰ-ε-ρο-νί-καισιν εὐ-μενεῖς μόλετε



προσπόλοισι, τάν τε δορί-στεπτον κάρ-τε-ῖ Ῥωμαί-ων



ἀρχὰν αὖξεν' ἄ-γη-ράτω θάλλου-σαν φε - ρε - νί - καν.

Ubicumque pro trochaeo poeta posuit spondeum (ἄλλ' ὦ), iustum ego metrum \sim transscripsi; qui canunt, ii moras pru-

Doria autem aliqua si est haec harmonia nec tamen ita composita, ut (sicut in vetere lyra *e a e'*) diatessaron sit in gravibus, diapente in acutis, vide sitne ea doria species, cuius graviore soni faciant diapente, acutiores diatessaron (*e h e'*), sitque haec harmoniae structura

$$(a) \quad hc' \quad d' \quad e'f' \quad (g') \quad a'.$$

et tetrachordon *h—e* certe fundamentum est sonorum qui canuntur in partibus II III V VI VIII, escendit vox saepe in *f*, semel in *a'* (p. 62). *g* autem, qui sonus munere fungeretur lichani, semper evitatur. harmoniam igitur continent haec quae exscripsi tetrachorda atque eam habes dorii modi speciem, quae incipiat a diapente *a—e'*, exeat in diatessaron *e'—a'*. et subdorianam vel semidorianam eam esse qui concessit, is iam nimis dubitare non potest quin dicat hypodorianam. iam quae huius diapason dicenda sit mese, non quaero. secundaria enim est species, de qua cum nihil fere doceant Aristoxeni, singula subtilius inquirere parum proderit.

Universum autem huius hymni melos cum simplicissimum sit et paucorum sonorum formulas ad maiorum exempla poeta expressisse videatur, nonnum hunc esse citharoedi facilius et certius quam in priore hymno puto tibi persuadebis. quoniam autem toties incisum est melos, plures partes quam Terpandri illas a Polluce IV 66 enumeratas nulla difficultate elicias.

denter moderentur. et quamvis dactylos cyclicos oderint ii qui hodie metra docent, nos musici facere non possumus quin quaternas moras scriptas esse dicamus pro ternis.

4. Sicili epitaphium.

Hoc carmen in columna inscriptum invenit W. M. Ramsay Aidini prope Tralles in Asia minore et cum aliis inscriptionibus imprimendum curavit in *Bulletin de correspondance hellénique* VII (1883) 277. musicis autem signis hanc nemiam ornatam esse diu homines doctos fugit, nec Wessely, qui 1889 invenisse videtur, statim proclamavit. anno demum 1891 Crusius in *Philologo* L 169 notas musicas se suspicari dixit et paulo post Wessely in annalibus gymnasii III Vindobonensis 1891 p. 16 singula tractavit. denique Crusius in *Philologo* LII (1893) cum de cantico Orestis ageret, hanc etiam melodiam et signa rhythmica accuratissime examinavit.

De metro autem huius carminis, de punctorum vi et ictus vel $\theta\acute{\epsilon}\sigma\epsilon\omega\varsigma$ sedibus est quod dubites. pedes quidem vides esse iambos, et dipodiarum pedes priores quia punctis carent, alteri pedes punctis signantur, non priorum partium ictus esse dices potiores, sed alterius cuiusque, ut in singulis dipodiis toni vis ascendat. sed qui fit ut in pedibus 6. 10. 14 punctis notentur syllabae correptae? de hac re viri docti dissentiunt. sunt enim¹ qui dicant, sicuti ionicorum anaclasi in aliam syllabam accentus transferatur et $\sim\sim\sim\sim$ ponatur pro $\sim\sim\sim$, ita hic per syncopen quandam longae syllabae accentum promoveri in brevem

1 Crusius in *Philologo* LII 167. Ph. Spitta, *Vierteljahrsschrift für Musikwissenschaft*. 1894, 103. Th. Reinach aliam olim sententiam secutus postea huic sententiae accessit in *Bulletin de corr.* XVIII 365.

quae antecedit. hoc si illi recte contendunt, in transcribenda melodia hastae illae quibus nos pedum fines distinguimus ponendae sunt ante breves syllabas $\acute{\omicron}\lambda$, $\gamma\omicron\nu$, $\acute{\omicron}$. clausulae quidem versuum (ut . . $\pi\omicron\upsilon$) optime hac ratione notantur. et quod multo commodius ita numeri scribuntur, carminisque natura metricque difficultas clarius ita ante oculos proponitur, hastas illas \vdots hac quoque in editione ante breves syllabas ponendas curavi. magna vero suborta est dubitatio. quaeritur enim, possitne ullius pedis ictus vel $\theta\acute{\epsilon}\sigma\iota\varsigma$ inesse in syllaba brevi, (nisi ubi binae breves exstant pro soluta longa). non trochaicum dices pedem istum a thesi incipientem? et quicumque ad dipodiarum naturam puncta illa revocavit, is satis fecisse nobis videtur, nec puncta ad aliud iterum esse referenda. alia autem est ionicorum anaclasis productione syllabarum aut correptione ex ipsis poetae verbis manifesta, alia haec metri variatio quae contra syllabarum naturam punctis significari dicitur. quae cum ita sint, haud scio an eorum¹ sententia praeferenda sit, qui dipodiis recte existimatis punctorum vim finitam volunt, nec hos iambos ab aliorum iamborum natura dicunt abhorrere, pedumque hastas imponunt post $\acute{\omicron}\lambda$, $\gamma\omicron\nu$, $\acute{\omicron}$. extremarum quidem syllabarum ($\pi\omicron\upsilon$, $\xi\eta\nu$) novitas et mira condicio augetur. haec tamen eximi ex illa conditione in melioremque statum referri nullo modo possunt.

Harmoniae forma clara est et aperta. Tonus meli (sive scriptio) est ionicus ($\#\#\$), quem exhibet Alypius p. 378. et principem harmoniae sonum eum esse, a quo melos orditur, primo quisque obtutu viderat, ante quam sonus finalis detegeretur. hunc enim J. A. R. Munro primus legit et D. B. Monro in supplemento quod addidit ad librum *The modes of ancient greek music* (Oxford 1894) nos docuit. nunc aperte patet sonorum ordinum contineri his finibus:

1 Statuit hoc olim Reinach in *Revue des études grecques* VII (1894) 203, summoque studio defendit Gevaert, *Mélopée de l'église* 46. 386. 456.

e	fis g	a	h	cis' d'	e'
mi	#fa sol	la	si	#do re	mi
ὑπάτη		μέση			νήτη

eundemque esse atque

d e f g a h c' d'.

plagalis certe est huius carminis scala, qualem in hymnis supra p. 9 et 20 deprehendimus. et tetrachorda cum medium habeant semitonium, phrygiam esse speciem tuo iure dixeris. princeps autem sonus harmoniae cum esset C, responderetque in simplicium scalarum sonis (nullo #) illi *g*, totaque harmonia par esse videretur scalae *g—g'*, haud pauci ioniam esse carminis harmoniam dixerunt. at principem illum sonum vides in media scala positum, plagalem habes ordinem, ambitus autem continetur inter *d—d'*. atqui species diapason, quarum nomina discimus e Cleonidis (p. 197) et Gaudenti isagogis (p. 346), ipsas quoque plagales esse contendo, ut de doria specie (*e—e'*) e magno sive immutabili systemate (*A—a—a'*) elicita apparet. in tertia igitur hic versamur specie, quae oxy-pycnis sonis continetur et tertio loco exhibet diazeuxeos tonum; hanc illi nominant phrygiam. hoc Reinachium quoque vidisse et in Bulletino XVIII 366 docere admodum gaudeo. quod tamen ioniam volunt alii esse speciem carminis, quippe quod et in metro ioniam naturam prae se ferat, nil refert. similis enim fuit et propinqua phrygia species ioniae quae et hypophrygia dicebatur. — Hoc etiam melos qui composuit, is secundum verborum accentus intendit vocem et remittit.

4. Sicili

*Εἰκὼν ἢ λίθος εἰμί· τίθησι μὲ Σείκιλος ἔνθα
μνήμης ἀθανάτου σῆμα πολυχρόνιον.*

1-4 C I Ī K I I T̄,
Ὅσον ζῆς, φαί-νου,

5-8 K I Ī I K O C O Φ̄
μηδὲν ὄλωσ σν λυποῦ·

9-12 C K I Ī K I K C O Φ̄
πρὸς ὀλίγον ἐστὶ τὸ ζῆν,

13-16 C K O Ī Ī K C C C X̄ Ī
τὸ τέλος ὁ χρόνος ἀπ-αι-τ ε ἰ.

Σείκιλος εὐτερ
ζῆ.

In pede 4 super l et νου —¹ Crus. pag. 163, Monro 133. | 6 punctum super l om. M. — detexit Munro (M. 145). | 8 super λ punctum M. φ Reinach, M, Φ̄ Cr. similiter in p. 12 signum vidit duarum, non trium morarum 16 de Γ vide Munro apud M 145.

epitaphium.

Bulletin de correspondance hellénique VII p. 277.
 v. Crusium in Philologo LII (N. F. VI) p. 160. Monro,
 The modes of ancient greek music (1894) p. 133. 145.

Ο - σον ζῆς φαί - νου,
 μη - δὲν ὄ - λως σὺ λυ - ποῦ.
 πρὸς ὀ - λί - γον ἐσ - τὶ τὸ ζῆν,
 τὸ τέ - λος ὁ χρό - νος ἀπ - αι - τεῖ.

De carminibus 5—7.

Quae sequuntur carmina ad Musam, ad Solem ad Nemesin, ea iisdem codicibus omnia continentur et ab uno poeta composita esse diu existimabantur. Cum vero in primo eorum valeat lex illa quae melodiam sequi iubet verborum accentus, in reliquis autem carminibus haec ignoretur, a diversis hominibus et condicione diversa facta esse putabimus.

Et codicum scriptorum familias, quamquam Fr. Beller-
mann, qui egregiam his carminibus navavit curam
(Berol. 1840), p. 10—20 statuendas putavit quattuor,
satis habebimus admittere duas. nam alter illius ordo
ex editionibus consistebat, quas fluxisse ex familia prima
ipse B. suspicabatur¹ et codicis Neapolitani fatis et historia
probatur²; quartus autem ordo cum signa musica non
exhibeat, restant digni quos consideremus ordo I et III.

1 Oxoniensem editionem niti Florentina Beller-
mann p. 16, Florentinam e Neapolitano codice ortam putat
p. 17. Quod autem Burette p. 183 tradit de manuscripto
Hiberniae, id revoco ad ea quae Usser exscripserat e Galilei
editione. cf. Bell. 8.

2 Galilei usus est codice Aristidis et Bryennii, qui erat
S. Angeli cardinalis (Bell. 7). huius autem Angeli Ranucci
libri hereditate venerunt 1565 ad Alexandrum Farnesinum
illius fratrem, qui testamento legavit Odoardo nepoti 1589.
(Nolhac, Bibliothèque de Fulvio Orsini. Paris 1887, 9. 22.)
Farnesinorum autem libri 1736 Parma translati sunt Neapolim
(Blume iter Ital. Berlin 1824. IV. 5. 14. Nolhac 137). nec
igitur dubium est, quin Neap. III C 4 sit ille Aristidis codex
e quo fluxerit editio Galilei.

ac primi ordinis qui notas musicas exhibet usque ad exitum carminis III, ne nos quidem alium novimus librum nisi Neap. III C 4, quem supra 78 signavi. ad tertium Beller-
manni ordinem, qui continet signa musica usque ad II 13, (Mon. duo Par. Neap. Lugd. sive 69. 116. 126. 75. 50) accesserunt Hamburgensis (42) Mutinensis (73) Venetus (1), de quibus egi in *Jahrbücher für Philologie* 1890, 680, et accessit Berolinensis 1555 (10^a). cum tamen Hamb. ex Parisino 2532, Mutinensis ex Neap. III C 1, Berol. ex Monacensi videatur transscriptus, apparatus criticus nullo eorum augetur. Venetus autem VI 10 universi huius ordinis princeps est et auctor. nam qualem Beller-
mann vir sagacissimus concluderat et descripserat codicem huius ordinis archetypum p. 26, talis hic est et versuum dispositione et lectionum genere. ex hoc transscriptum esse et Monacensem 215 (O) Parisinorum aliorumque patrem, et perditum aliquem librum, e quo Neap. et Mut. orti sunt, ostendi in *Jahrbücher* l. l.; ita autem cum hi omnes e Ven. sint transscripti, restant, unde quaeramus varias lectiones, soli N III C 4 et V, cuius habes specimen in tab. II.

Editi sunt hymni in his libris: Vincenzo Galilei, *dialogo della musica antica*, Fiorenza 1581.

Arati Solensis phaenomena, Theonis scholia, Eratosthenis catasterismi, al. (edidit Ioannes Fell. Oxoni 1672. additis annotationibus Edmundi Chilmead.).

Burette, cuius librum laudavi in p. 47, addidit ex Par. qui est nunc 2532 sex versus alterius hymni et quattuordecim versus tertii, sed nulla signa musica.

Ediderunt etiam Patricius 1536, Bottrigarius 1602, Puteanus 1602, Alstedius 1630, Nicolai 1706, Martini 1757, Marpurg 1759, Blainville 1767, Burney 1776, de la Borde 1780, Eschenburg 1781, Forkel 1788, Drieberg 1835, de quibus omnibus vide Bellermannum p. 20. accedunt Westphal, *Metrik* 1867, Lang, *Überblick über die Harmonik*, Heidelbg. 1872. Fétis *Histoire de musique* III, 1872. Gevaert *Histoire* I, 1875.

De hymno ad Musam copiosissime disputavit Reinach in *Revue des études grecques* IX 1896. post hunc iterum tractavit Gevaert in supplemento libri q. i. *La melopée antique dans l'église latine* p. 476.

Huius carminis notas omnes invenis in Alypi tono lydico (p. 369) praeter unam **N** vel **H** (hae enim litterae in codicibus aegre distinguuntur), quae quid sibi velit nescimus. variae de illa dictae sunt sententiae. Beller-mann quidem notae antecedentis moram hoc signo produci putabat (p. 63); ego cum primum hymnos ederem, **H** interpretatus sonum esse *es'* suspicabar. Reinach autem (*Revue ét. gr.* IX 18) cum **N** legeret, sonum scripsit *cis'*, quem dicebat chromaticam paraneten diezeugmenon toni hypolydii (Alyp. p. 385). Gevaert denique in Melopoeia p. 476 reliquis opinionibus severe castigatis crasis vel lyrae fingit esse notam. est enim nete diezeugmenon toni lodii (p. 369) $\ominus\mathfrak{M}$, et \mathfrak{H} scriptum esse ille contendit, ut synus princeps doriae harmoniae et mediae chordae superius diapason interdum in lyra pulsaretur. at carminis harmoniam si quis lyra sonanda constituit, is non in medio cantu, sed antequam canere incipiat, primarios sonos pulsare solet, partibus etiam finitis crasin interponit; \mathfrak{H} illud sero nobis occurrit in tertio aliisque versibus mediis. scribae autem quamvis multa omittere sol-eant, ipsa prima signa nunquam omittunt. et quod crasis soni lyra vel cithara sonandi adhuc non inventi sunt, Gevaerti coniectura quaestionem solutam esse nego. Reinachi autem sonus *cis* cum melodiae cursum misere interrumpat audientiumque aures male offendat, ne huius quidem sententiam amplecti possum. nondum expedita est quaestio; poeta quid cecinerit, ignoramus. quo tamen facilius et in transscripto carmine videres, in quos locos mira illa littera incidat, satius duxi et in hac editione eum sonum **H** imponere, qui minus illo **N** melodiae cursum turbat. tu in canendo omitte, si ita placebit. in sexto quidem pede **H** legi nullo modo potest; fuit fortasse **I** aut **P**.

Harmoniam ubi quaerimus, incertus ille sonus omittendus est. atque Γ esse hypaten, Z neten nemo non videt. mesae igitur munere fungitur $C = a$, inque hunc ipsum sonum melos exit. dorianam autem esse hanc harmoniam et eam simplicem Gevaerto concedere vix possumus. nam

ef g **ab** c d e(f) idem valet
atque h c d **ef** g a h(c),

unde apparet proximam quidem esse et simillimam hanc harmoniam doriae, differre tamen uno sono. quae cum ita sint, haud scio sitne mixolydius dicendus modus, ut dicit Reinach, an doriae harmoniae tertia aliqua statuenda sit species, quam appellaveris hyperdorianam. nam mixolydiae harmoniae Aristoxenus ait (apud Plutarchum de mus. 16) propriam aliquam fuisse et insignem naturam, quam ipsi Graeci sero cognoverint. quae cum ita fuerint, non nimis mirabimur, si communis illius doriae harmoniae exstitit species aliqua, quae et synemmenis sonis usa et neta diezeugmenon variaret scalam dorianam, nec tamen flebilis esset et tam mollis, quam fuit mixolydia.

In notis autem ad syllabas distribuendis secutus sum auctoritatem Reinachi, qui quoties licebat binos sonos mandavit syllabis perispomenis.

5. *Eiς*V et N. ^{Ἰαμβος.}

Ven. CZZ Φ Φ Φ CC

Neap. CZZ Φ Φ CC

5 1. Ἄειδε μοῦσά μοι φίλη,

σπονδ. Ἰαμβος. βακχεῖος

V. Φ Μ Μ

N. Ι Φ Μ Μ

2. μόλπης δ' ἐμῆς κατάρχου·

10 V. Z~Z Z Z H H I I

N. Z~Z Z EZ N N I I

3. αὖ-ρη δὲ σῶν ἀπ' ἀλ-σέων

V. MZH Ι ΦC P MΦ C

N. MZN Ι ΦC P MΦ C

15 4. ἐ-μὰς φρένας δο ν ε ί τ ω.

V. ^{Ἄλλως.}

V. C P M P C Φ C

N. C P M P C Φ C

5. Καλ-λι-ό-πεια σοφά,

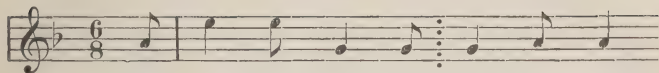
20 Φ H C C C C C Γ R Φ

Φ N C C C C Γ A Φ

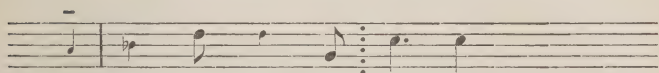
6. μουσῶν προ-καθ-α-γέτ-ι τερπνῶν,

De notis codicis V v. tabulam II, Neapolitani signa minio clarissime expressa in Bell. tab. II et III repetivit Reinach in *Revue* IX. tab. 6 Ἰαμβος βακχεῖος in VN paulo altius positum huc revocavit Bell. p. 54. 10 ~ signum videtur soni paulo producti. de H et N vide prolegg. 19 Καλλιόπα N. 22 προκαθ. N, v minio deletum.

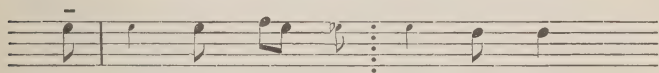
Μοῦσαν.



1. Ἄ - ει - δε μοῦ - σά μοι φί - λη,



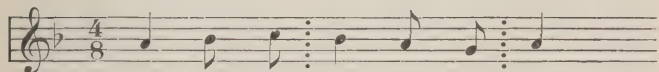
2. μόλ - πης δ' ἐμῆς κατ - άρ - χου·



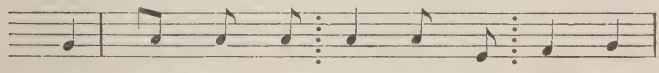
3. αὐ - ρη δὲ σῶν ἀπ' ἀλ - σέ - ων



4. ἐ - μάς φρέ - νας δο - νεί - τω.



5. Καλ - λι - ό - πει - α σο - φά,



6. μου - σῶν προ - καθ - α - γέ - τι τερ - πνῶν,

v. 5 Incipit rhythmus duodecim morarum, quem indicat scholium p. 46, 10 (Bell. p. 54). de syzygia $\cup\cup$ cf. Arist. Qu. I 14 p. 36.

V. R Φ C P M I M

N. P Φ C P M I M

7. καὶ σοφὴ μυστοδότα,

V. M I EZ Γ M P C M

5 N. M I EZ | ~ M P C M I

8. Λατοῦς γόνε, Δήλιε Παιάν,

V. M Z M I Φ C C

N. M I Z M I Φ C C

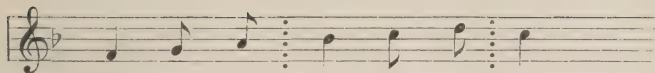
9. εὐμεν εἶς πάρεστέ μοι.

10 Συζυγία κατὰ ἀντίθεσιν. ὁ πούς — οὐ καὶ οὐ —
γένος διπλάσιον. ὁ ῥυθμὸς δωδεκάσημος.

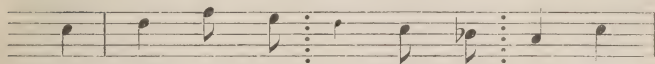
4 Γ V, I Rn. Gv. 6 δ' ἤλιε V. 10 συζυγίαν VN, cf. annot.
p. 461.

6. 7 Carmina Mesomedis.

Dionysi nomen hymnis 5—7 ii inscripserunt, qui codice Neap. III C 4 decepti titulum in fine alius libelli subscriptum falso huc rettulerant. eodemque errore factum est, ut libello, qui in codicibus antiquis his carminibus praecedit, titulus falsus in editione inscriberetur. sequitur enim in manuscriptis Bacchii senioris isagogen doctrina illa de intervallorum musicorum numeris et rationibus, quae incipit a verbis Τῆ μουσικῆ τέχνῃ πᾶσαν τὴν δογματοποιίαν συντετάχθαι φασί, quam Bellermann imprimendam curavit una cum Anonymis (Ber. 1841 p. 101). Bacchio ut hanc doctrinam vindicaret, ille inductus erat titulo Εἰσαγωγή τέχνης μουσικῆς Βακχείου τοῦ γέροντος, quem non ad hunc libellum, sed ad eum qui praecedit referri oportuit. cum vero post Bacchii isagogen et Pseudobacchii doctrinam in cod. Ven. VI 10 exstent trimetri illi,



7. καὶ σο - φὲ μν - στο - δό - τα,



8. Λα - τοῦς γό - νε, Δή - λι - ε Παι - άν,



9. εὐ - με - νεῖς πάρ - ε - στέ μοι.

quos supra invenis p. 285, alteram esse Bacchii, alteram Dionysi artem facile tibi persuadebis, et sicut Bacchii nomen ad priorem artem revocaveris, ita Dionysi nomen inter alteram artem et hymnos insertum vindicabis libello illi τῆ μουσικῆ τέχνη, cui iamdudum vindicarunt ii qui codicibus Urb. 77 et Vat. 1364 utebantur.¹

Mesomedis autem nomen ideo hymnis inscribimus, quod Burette qui hymnos edidit in *Histoire de l'académie des inscriptions et belles lettres*² 1729, invenit Ioannem Lydum in fragmento quodam Lutetiae asservato dicere: ὁ Μεσόδμης οὕτω πῶς πρὸς αὐτὴν (sc. τὴν Νέμεσιν) ὑπὸ σὸν

¹ Inscriptum est doctrinae illius initio nomen Dionysi in cod. Urbinate 77 (quamquam postea est expunctum) et in margine Vaticani 1364 (Amsel-Studemund p. 128 et 122). cf. Bergkium in *Anthologia Pal.*² 1868 XCIV, et quae exposui in Bacchii ed. Arg. 1890, 24 et in *Jahrbücher für Phil.* CXLI (1890) 679.

² *Dissertation sur la mélodie de l'ancienne musique* vol. V, pars II *Mémoires de littérature*, p. 169. scriptae 1720, ed. 1729.

τρόχον ἄστατον ἀστιβῆ χαροπὰ μερόπων στρέφεται τύχα, qui sunt hymni in Nemesin versus 7. 8. iam nullum novimus Mesodmen, Mesomedes vero, cuius duo alia carmina exhibet Bergk in anthologia p. 524, fuit homo musicus imperantibus Hadriano et Antonino¹; huic igitur, si melius nesciamus, una cum Nemesis hymno Solis quoque carmen vindicemus.

1 Suidas: Μεσομήδης Κρής λυρικός, γεγονώς ἐπὶ τῶν Ἀδριανοῦ χρόνων, ἀπελεύθερος αὐτοῦ ἢ ἐν τοῖς μάλιστα φίλος. γράφει οὖν εἰς Ἀντίνοον ἔπαινον, ὃς ἦν Ἀδριανοῦ παιδικά, καὶ ἄλλα διάφορα μέλη. ὅτι Ἀντωνίνος τὸ τοῦ Σύλλου μνημεῖον ἀναζητήσας ἐπεσκεύασε, τῷ τε Μεσομήδει τῷ τοὺς κιθαρωδικούς νόμους συγγράφαντι κενοτάφιον ἔχωσε. τῷ μὲν (Mes.), ὅτι καὶ κιθαρωδεῖν ἐμάνθανεν, ἐκείνῳ δὲ, ὅτι τὴν ὁμότητα αὐτοῦ ἐξήλον. Julius Capit. de Antonino 7: Ant. salaria multis subtraxit, unde etiam Mesomedi lyrico salarium imminuit. Cf. Eusebium II 2160 (p. 168 Sch.) Μεσομήδης Κρής ποιητὴς νόμων κιθαρωδικῶν ἐγνωρίζοντο, et Hieronymum: Mesomedes Cretensis citharicorum carminum musicus poeta agnoscitur (Antonini anno VII).

6. Ὕμνος

Εὐφραμείτω πᾶς αἰθήρ,
γῆ καὶ πόντος καὶ πνοαί,

v. 3. οὐρεα τέμπεα σιγάτω,

V. CCC C I C P C Φ C

N. CCC C I C P C Φ C

7. Χιονοβλεφάρου πάτερ Ἀοῦς,

V. ΦΜΜΜ Μ CΦΜ ΙΛ Μ

N. ΦΜΜΜ Μ CΦΜ Λ Μ

8. ῥοδέεσσαν ὃς ἄντυγα πώ-λων

C
In versu 6 ἀνερσεκόμας V. 7 χιονοβλεφάρους πατεράους V.
8 ῥοδέεσσαν N.

Solis hymnus in doria harmonia versari videtur. nam etsi dubitari possit dicamusne sonum C = a mesen an hypaten, nil obstat quin comparemus scalas

g	ab	c	d	ef
d	ef	g	a	hc

et agnoscamus communem Graecorum harmoniam; hymno autem ad Nemesin phrygiam harmoniam cum Reinachio (de musae h. 21) vindico. nam soni ad simplicem modum revocandi sunt ita:

g	ab	c	d	ef	g
d	ef	g	a	hc	d.

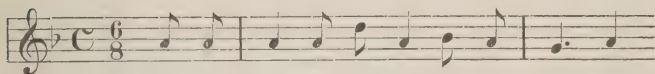
plagalem autem habes formam eandem atque in Sicili epigrammate.

εἰς Ἥλιον.

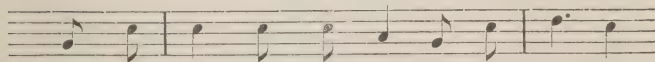
ἤχοι φθόγγοι τ' ὀρνίθων.

μέλλει γὰρ πρὸς ἡμᾶς βαίνειν

v. 6. Φοῖβος ἀκροσεκόμας εὐχαίτας.



7. Χι - ο - νο - βλε - φά - ρου πά - τερο Ἄ - οὔς,



8. ῥο - δό - εσ - σαν ὅς ἄν - τυ - γα πώ - λων

8 nota Λ in paenultima syllaba paroemiacorum est signum morae addendae. Bell. Anon. 3. 97. redire vides in carmine 7.

V. M I M' I P M I Z Λ Z
 N. M I M P M Z Λ Z

9. *πτανοῖς ὑπ' ἔχνεσσι δι-ώ-κεις,*

V. M Z M Z I M I M Z I
 N. M Z M Z I M I M Z I

10. *χρυσέαισιν ἀγαλλόμενος κόμαις,*

V. M I Z I M I P Φ C P P C
 N. M I Z I M I P Φ C P P C

11. *περὶ νῶτον ἀπείριτον οὐρανοῦ*

V. C P M M M M M M M
 N. C P M M M M M M I M

12. *ἀκτίνα πολύτροφον ἀμπλέκων,*

V. I M
 N. I M P M I Z I M P P C

13. *αἰγλας πολυδερχέα παγάν*

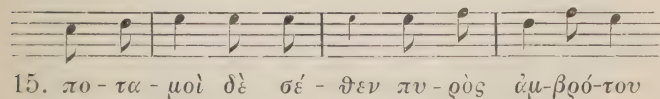
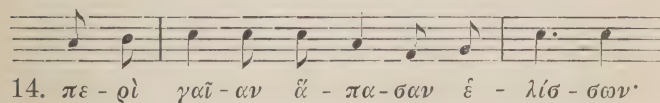
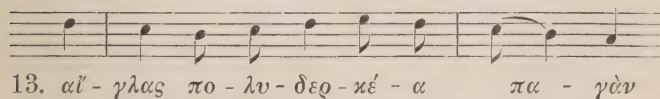
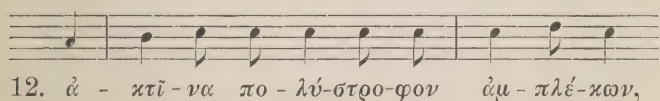
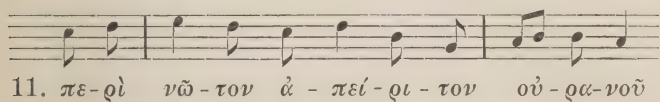
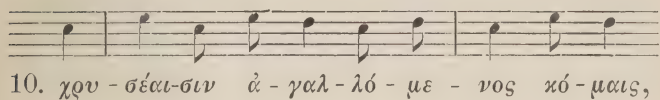
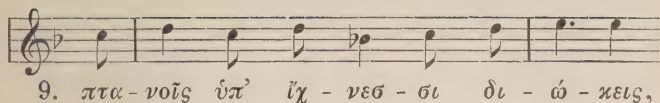
N. C P M M M C A Φ M M

14. *περὶ γαῖαν ἅπασαν ἐλίσσω·*

N. M I Z Z Z Z E I E Z

15. *ποταμοὶ δὲ σέθεν πυρὸς ἀμβρότου*

Lin. 1 in ὑπ' erat fortasse post M sonus l, habet Mon. (Bell. tab. I.) 3 ἔχνεσι V, ἔχνεσι N. 12 ἀκτίνα codd. 15 duplex ρ in παγάν signum videtur productionis, cf. v. 21 rhythmos-



que in Sicili nenia. 16 σαν nota A in summo mg. corr. in R. similis A erat etiam in V 6. 19 v. 15. 16 posuit post 23 Bergk anth., cf. mus. Rhen. IX 306.

P M I Z Z I M P C

16. τίκτουσιν ἐπήρατον ἀμέραν.

C Φ C P M M M P P. C

17. Σοὶ μὲν χορὸς εὖ-δι-ος ἀστέρων

5

M I M M I P M I Z Z

18. κατ' Ὀλυμπον ἄνακτα χορεύει

Z Z M Z Z M Z I E Z

19. ἄν-ετον μέλος αἰὲν αἰείδων,

M I Z Z M I P Φ Z Z

10

20. Φοι-βη-ί-δι τερπόμενος λύρα.

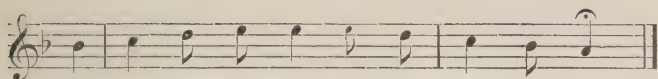
C P M M M C P M M I Λ M

21. Γλανκὰ δὲ πάροιθε Σε-λά-να

I M I M M P M I Z Z

22. χρόνον ὦριον ἀγεμονεύει

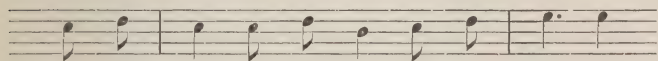
2 ἀπήρατον N. 6 οὐλυμπον VN. ἄνακτα] ἄληκτα
 Bergk anth. 10 Φοιβηδι V. λύρα V. 12 γλανκα δε V.



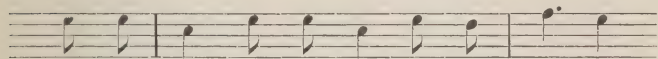
16. τί - κτου - σιν ἐπ - ή - ρα - τον ἄ - μέ - ραν.



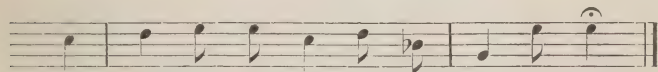
17. Σοὶ μὲν χο - ρὸς εὖ - δι - ος ἄσ - τέ - ρων



18. κατ' Ὁ - λύμ - πον ἄ - νακ - τα χο - ρεύ - ει



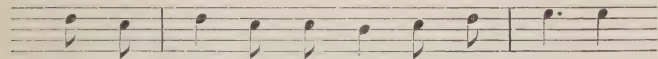
19. ἄν - ε - τον μέ - λος αἰ - ἔν ἄ - εἶ - δων,



20. Φοι - βή - ί - δι τερ - πό - με - νος λύ - ρα.



21. Γλαυ - κὰ δὲ πάρ - οι - θε Σε - λά - να



22. χρο - νον ὦ - ρι - ον ἄ - γε - μο - νεύ - ει

de duobus signis in prima syllaba cf. v. 23. 14 ἀγεμ. in prima syllaba N corr. minio ἄ, quem spiritum noli putare notam esse musicam.

ΜΙ Ζ Ι Μ Ι Φ C Ρ Μ Ρ C

23. λευκῶν ὑπὸ σύρμασι μόσχων·

C C C C C C Ρ C Ρ Φ Ρ Μ

24. γάννται δέ τέ σοι νόος εὐ-μενῆς

5

Μ Ι Ζ Ι Μ Ι Φ C Ρ Μ Ρ C

25. πολυοίμονα κόσμον ἐλίσ-σων.

7. Ὕμνος

Ι Μ Μ Μ Μ Ι Μ Μ Ι C Ρ Μ

1. Νέμεσι, πτερόεσσα βίου ῥοπά,

10

Φ Μ Ζ Ζ Ζ Ζ Ε Ζ Ι Ζ Μ

2. κυανῶπι θεὰ θύγατερ Δίκας,

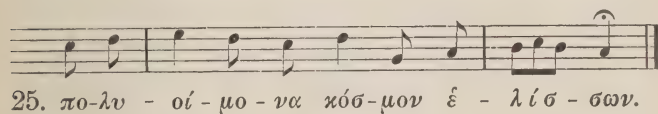
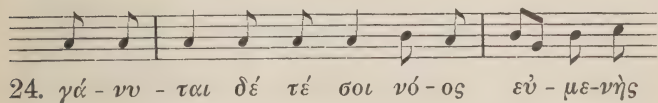
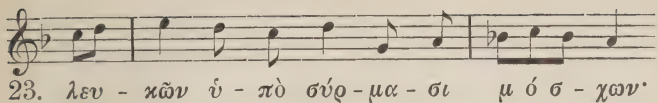
Μ Ψ Ψ Ψ Ψ Ε Ζ Ε Λ Ψ

3. ἄ κοῦφα φρονάγματα θνατῶν

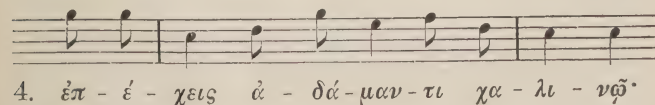
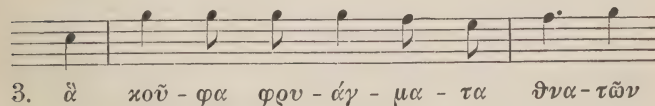
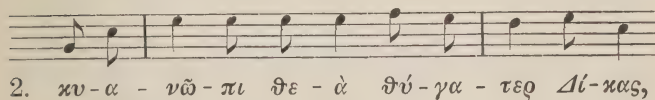
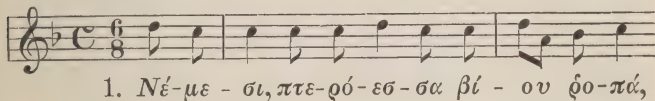
Ψ Ψ Μ Ι Ψ Ζ Ε Ι Μ Μ

4. ἐπέ-χεις ἀδάμαντι χαλινῶ·

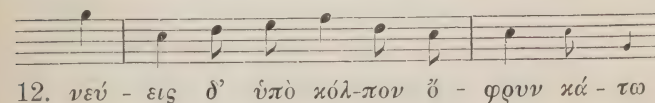
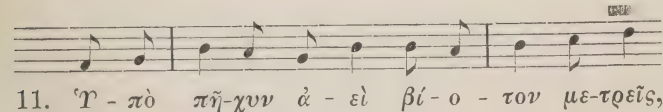
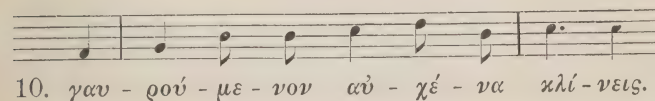
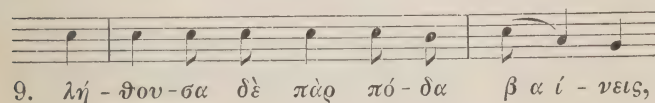
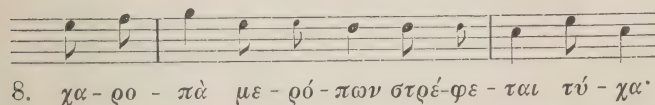
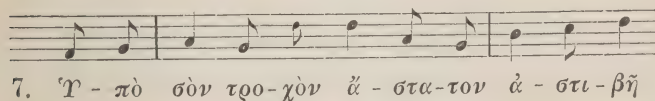
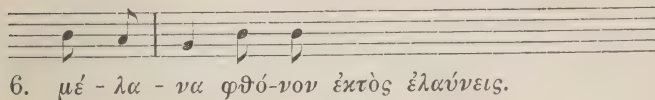
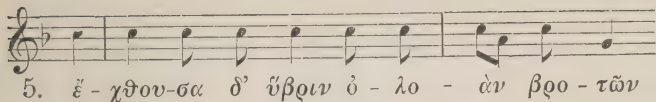
4 γάννται VN. πολυοίμονα VN, πολυείμονα Bell. Bgk. 5 σοι Bgk, οἱ codd. 6 πολυοίμονα VN, ὕμνος Νεμέσεως V. 7 in initio ponunt



εἰς Νέμεσιν.



vv. 16—18 scribuntque Δίκας Hermann et Bgk. 8. 9. sintne
duae notae revocandae ad ου an ad πά, vix dubium est.



Gev. omisi, alii (Westphal in artis metricae² suppl. p. 64) omittunt unam e tribus M et transscribunt voci κάτω melos ascendens *g c.*

Φ Μ Μ Μ Ρ Σ Μ Ι Λ Ι

13. ξυγὸν μετὰ χεῖρα κρατοῦσα.

Ε Ε Ε Ε Ζ Ζ Ι Μ Ι Ρ

14. Ἰλαθι μάκαιρα δικασπόλε,

5

Ε Ε Ε Ζ Ζ Ι Μ Ι Ι Ζ Μ

15. Νέμεσι, πτερόεσσα βίου ῥοπά.

Ι Μ Μ Μ Μ Ι Μ Σ Ρ Μ Μ

16. Νέμεσιν θεὸν ἄδομεν ἀφθίταν,

Ζ Μ Ι Ζ Ε Ι Ι Μ Ζ Μ

10

17. νίκην τανυσίπτερον ὄμβροίμαν,

Μ Μ Ψ Ψ Ψ Ψ Ζ Ε Ο Μ

18. νημερτέα καὶ πάρεδρον Δίκαν,

Ρ Μ Μ Μ Μ Σ Μ Ρ Μ

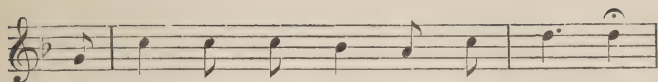
19. ἃ τὰν μεγαλανορίαν βροτῶν

15

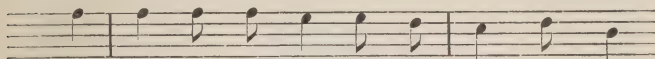
Ζ

20. νεμεσῶσα φέρεις κατὰ ταρτάρου.

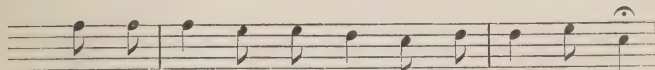
8 θεῶν αἰδομένα φθίταν N, sim. V. 11 loco paenultima
notae malo restituere Ψ, ut tono ascendatur in g (sol), quam



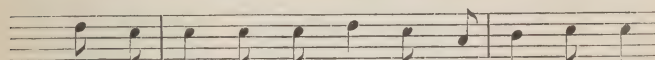
13. ξυ - γόν με - τὰ χει - ρα κρα - τοῦ - σα.



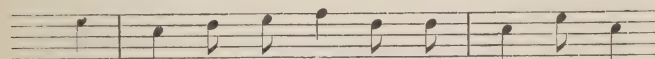
14. Ἴ - λα - θι μά - και - ρα δι - κα - σπό - λε



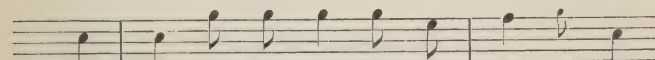
15. Νέ - με - σι, πτε - ρό - εσ - σα βί - ου ῥο - πά.



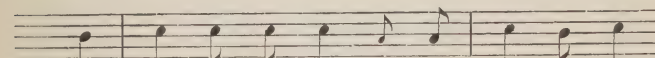
16. Νέ - με - σιν θε - ὄν ᾗ - δο - μεν ἀφ - θί - ταν,



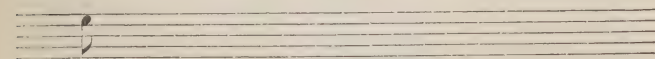
17. νί - κην τα - νυ - σί - πτε - ρον ὀμ - βρί - μαν,



18. νη - μερ - τέ - α καὶ πάρ - ε - δρον Δί - καν,



19. ἃ τὰν με - γα - λα - νο - ρί - αν βρο - τῶν



20. νεμεσῶσα φέρεις κατὰ ταρτάρου.

accipere Bellermanni C, nam hoc a (la grave) nimis redolet
usum horum dierum.

Addenda
de codicibus manuscriptis.

- P. XXVIII. Adde e libris in monte Atho servatis et a Lambro enumeratis (Catalogue Cambridge 1895):
in bibliotheca Xenophontis exstat cod. (789) 87. S. XVIII, continet Pselli vel Gregori syntagma (supra p. LX).
- P. XXXII et XC (n. 12). Bononiensis 2432 scriptus est S. XV.
- P. XL. Exstat Heidelbergae cod. Palatinus 281, S. XI, quem Romae servari opinabar (p. LXXVI. n. 165). descripsit Th. Reinach in *Revue des études grecques* IX (1896) 187 et 191 deditque scripturae exempla. ex hoc fonte hormasiam hauserunt Mon. 104 (meorum 65), Regin. 108 (171^a), Escor. T I 13 (16^a).
- P. L (73). De Mut. II F8 confer nunc Puntoni in *Studi italiani di filologia* IV 493.
- P. LI (76). Neap. III C2 altera pars vide sitne scripta S. XVI haustaque e Par. 2535 (129).
- P. LX. Par. 2381 (Fontbl. Rg. 2432) chart. S. XV continet Barlaami commentarium in tria capita Ptolemaei. Omont II 250.
- P. LXVIII (137. 138). Par. Coislin. 172 et 173. Ptolemaei harmonica recensuit Nicephorus Gregoras. vide Heiberg in actis philologorum qui 1895 Coloniam Agrippinam conveniant p. 30.
- P. LXIX. hinc corrige paginaram quae sequuntur titulos supra inscriptos; libri enim enumerantur Romani.
- P. LXXII. Vaticanum 192 descripsit et scribae formas expressit Th. Reinach in *Revue d. ét. gr.* X (1897) 313. inde a fol. 222 inscripto titulo *Μουσική* invenit scholia in Ptolemaei harmonica II 11. 14. I 10. 15. 12, et imprimenda curavit. sonorum sunt tabulae et numeri ac repetuntur doctrinae quas exhibent Aristides vel Boethius, e Nicomachi ut videtur libris excerptas. Pythagoreis quod p. 318 contrarie opponuntur musici geometrae, revoco ad Pselli fragmentum quod exhibet Vincent in *Notices* XVI 2 p. 338. Rationes $\frac{9}{8}$ et similes cum Pythagorei in aequas partes dividi negarent, fuerunt qui confugerent ad geometrarum methodum, qui omnes lineas metiri et dividere possent.

- P. LXXVI (165). vide quae addidi ad. p. XL.
 P. LXXXI. In bibliotheca Angelica, cuius opes descripserunt Cavalieri et Muccio in *Studi ital. di fil.* IV p. 7, exstant:
 (207) Ang. 35 (C 2, 6) chart. S. XVI. Archimedis et Eutoci scripta, sequitur ars Aristoxeni transscripta e cod. (76) Neap. III C 2, usque ad *συνιδεῖν* p. 74, 6 Mq. (Stud. p. 78).
 (208) Ang. 38 (C 3, 7) chart. S. XIV. Pachymeris quadrivium. (ib. p. 80).
 (209) Ang. 101 (C 1, 7) chart. S. XVI. Theo. Plutarchus (ib. 140).
 (210) Ang. 109 (S 1, 17) chart. S. XVI. Hero (ib. 150).
 (211) Ang. 63 (C 4, 13) chart. S. XVI. continet f. 15^r figuram tonorum, et f. 26^v rhythmica quaedam (ib. 114).

In ipso scriptorum contextu haec sunt corrigenda:

- P. 17, 19 post *Τὰ δὲ* supple *<πρότερον καὶ ὕστερον>*.
 79, 3 scribe *πρὸς βίαν*, ut scripserunt Bussemaker et Stumpf. (*Abhandl. der preuss. Ak. 1896/97*).
 118, 10 scribe: Ptolemaei interpres.
 133, 12 „ lichanus $23\frac{5}{8}$ (in diatono).
 135, 23 „ atque temporis spatio.
 136, 23 „ finis loci.
 188, 1 „ *ἀμιξία*.
 205, 17 „ *ἐν ὄσσει δέ*.
 262, 3 „ cum libris *ὄπας*.
 391 post clavem J : dele tertium *b*.
 421 de hormasia confer quae Reinach disputat in *Revue des études grecques* IX (1896) 186 et quae ego scripsi in *Berliner phil. Wochenschrift* 1897, 167.


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